



*Sinfonia Concertante*  
in G<sup>b</sup> 4.  
N<sup>o</sup> 1.  
à 10. Parte.

Violino Obligato ——— " 1.

Violino 1<sup>o</sup> ——— " 1.

Violino 2<sup>o</sup> ——— " 1.

Viola ——— " 1.

Violoncello Obligato ——— " 1.

Basso ——— " III.

Due Corni ——— " II.

Due Clarinetti ——— " II.

(Due Oboe trasposti) ——— " II.

da Carl Stamitz, D. G.

Orchestre /

# SIMPHONIE

## CONCERTANTE

[Ess-Dur]

### A plusieurs Instruments

### COMPOSÉE

PAR

## CHARLES STAMITZ

*Compositeur de M<sup>gr</sup> le Duc de Noailles;*

*Et exécuté au Concert Spirituel*

Prix 4<sup>fr</sup> 4<sup>1</sup>

A PARIS



*Chez M. De la Chevardiniere rue du Roule à la Croix d'Or.*

A Lion

*Aux Adresses de musique.*

A . P . D . R .

*Violino Obligato.*

*Allegro non Presto Violino Obligato*

SINFONIA

The musical score is written for a Violino Obligato part. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro non Presto'. The score contains 12 staves of music. Key features include:

- Staff 1:** Starts with a treble clef and a key signature of one sharp. The first measure has a trill (tr) over the first note.
- Staff 2:** Features a trill (tr) over the first note and a dynamic marking of *P* (piano).
- Staff 3:** Features a dynamic marking of *Fz* (forzando) and a *P* (piano) marking.
- Staff 4:** Features a dynamic marking of *F* (forte) and a *dolce* (sweet) marking.
- Staff 5:** Features a dynamic marking of *F* (forte) and a *P* (piano) marking.
- Staff 6:** Features a trill (tr) over the first note and a dynamic marking of *F* (forte).
- Staff 7:** Features a dynamic marking of *P* (piano) and a *cres* (crescendo) marking.
- Staff 8:** Features a dynamic marking of *F* (forte) and a *solo* marking.
- Staff 9:** Features a trill (tr) over the first note and a dynamic marking of *F* (forte).
- Staff 10:** Features a *tutti* marking and a dynamic marking of *F* (forte).
- Staff 11:** Features a trill (tr) over the first note and a dynamic marking of *P* (piano).
- Staff 12:** Features a *solo* marking and a trill (tr) over the first note.

Gravé par le S.<sup>r</sup> Huguet Musicien de la Comedie Italienne



*Violino Obligato*

3

*Violino Obligato*

The page contains 14 staves of musical notation. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings include *P* (piano), *F* (forte), *cres* (crescendo), *tr* (trill), *solo*, and *tutti*. The notation is written in a single system, with the staves connected by a brace on the left. The key signature is one flat (B-flat), and the time signature is 4/4. The page is numbered 3 in the top right corner.



4 *Andante*

*Violino Obligato*

This musical score for Violino Obligato is in 4/4 time and Andante tempo. It consists of 4 measures. The notation is written on a single staff with a treble clef and a key signature of one flat (B-flat). The music features a variety of dynamics and articulations, including *dolce*, *tr* (trill), *f* (forte), *p* (piano), *cres* (crescendo), *solo*, *pp* (pianissimo), *tutti*, and *tr* (trill). The score includes many slurs, ties, and ornaments, indicating a highly decorative and expressive piece. The dynamics range from *pp* to *f*, with *dolce* and *solo* markings indicating specific character or focus. The tempo is marked *Andante*, and the time signature is 4/4. The score is written for a single violin, as indicated by the title *Violino Obligato*.

*Violino Obligato*

5

*Tempo di Menuetto Moderato*

*Pizicatto*

Colarco

solo

*f.*  
**SIMPHONIE**

**CONCERTANTE**

[E♭-Dur]

A plusieurs Instruments

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A Lion

*Aux Adresses de musique.*

A . P . D . R .

*Violino 1<sup>o</sup>.*



# CATALOGUE N.º 1.

De Musique *VOCALE* Appartenant à M. DE LA CHEVARDIERE rue du Roule à la Croix d'Or A PARIS

Opéra Comiques en Partition	Ariettes Périodiq. de Philidor et Trial.	Recueils d'Airs avec Accompagnement de Guitare.	Cantaillies, de Lefebvre Org.	Ariettes à grand Orchestre.	Ariettes du Chevalier d'Herbois
Le Sorcier..... 18	Le portrait d'Am. 11. 3	Albanese 4 <sup>e</sup> ..... 6	La saison des plais..... 1 16	Ariette d'Hypolite..... 2 8	Le miracle de Thé..... 1 4
Les parties séparées..... 6	Le triomphe de la J. 2. 3	Carson 1 <sup>re</sup> ..... 6	Le Bonheur imprévu..... 1 16	Le Bonheur incertain..... 1 16	La Déclaration d'Am..... 1 4
Tom Jones..... 18	La petite Anette 3..... 3	De Magnaux 1 <sup>re</sup> ..... 6	Léonce..... 1 16	L'Amour triomphant..... 1 16	La Legereté..... 1 4
Les parties séparées..... 6	Les rigueurs d'Ort. 4..... 3	Genti 1 <sup>re</sup> ..... 6	Le Bouquet de l'Amour..... 1 16	L'Amant inquiet..... 1 16	Le Papillon..... 1 4
Le Bachelier avec part..... 16	L'Amour au Village 6..... 3	Genti 2 <sup>e</sup> ..... 6	Les Regrets..... 1 16	La Distraction..... 1 16	L'Amour constant..... 1 4
Le Marchal part. sep..... 16	Le Perc de Famille 6..... 3	Blanchant 1 <sup>re</sup> ..... 3 12	La retraite de Borée..... 1 16	Ariette de Léonce..... 1 16	La vaine promesse..... 1 4
Le Jardinier part. sep..... 16	Le tems des Fleurs 7..... 3	Beuloron 1 <sup>re</sup> ..... 3	Mauroux barcar B.C..... 1 16	Le Dénouement..... 1 16	Les alarmes de l'É..... 1 4
Sancho pança p. sep..... 16	Le retour du Print. 8..... 3	Héurter 1 <sup>re</sup> ..... 6	Les Bergeries de temp..... 1 16	Les charmes de la lib..... 1 16	L'inconstance..... 1 4
Le Jardinier de Sidon p..... 16	L'Amour de loutage..... 9..... 3		Les Vœux inutiles..... 1 16	L'Espoir stultur..... 1 16	La Folie..... 1 4
L'Amant déguisé p. s..... 16	Le Polichin 10..... 3		La Rose..... 1 16	Le Portrait de l'Am..... 1 16	Le portrait d'Iris..... 1 4
Blaise le jayeteur..... 16	Les Oiseaux 11..... 3		Néphise..... 1 16	Le Portrait de l'Am..... 1 16	Les Fleurs..... 1 4
Le Cadi dupé p. s..... 16	L'Amic 12..... 3		Sapho..... 1 16	Mauroux retour..... 1 16	Le triomphe de l'É..... 3
Les Amis indiscrets..... 16	Les Soupirs 13..... 3		L'Amour protecteur..... 1 16	Léonce aria..... 1 16	
Nanette et Lucas p. s..... 16	La paix du Boccage 14..... 3		Le rendez vous..... 1 16	Le Berton Duo..... 1 4	
Anette et Lubin p. s..... 16	La Chaine des fleurs 15..... 3		Le Lever de l'Aurore..... 1 16	La Bergère inquiète..... 1 16	
Isabelle et Gertrude p..... 16	La Fic champ 16..... 3		L'Amoureux dépit..... 1 16	La Saluatore..... 1 16	
La Rose part. sep..... 16	L'Amour absent 17..... 3		La Penée..... 1 16	Finéau N.º 1..... 1 16	
Ninette à la Cour..... 16	L'Amour de la guerre 18..... 3		La raison satisfait..... 1 16	Finéau N.º 2..... 1 16	
La Bohémienne..... 9	Le tems des Jours 19..... 3		Prométhée..... 1 16	Lepreuve..... 1 16	
La Servante maîtres..... 9	L'Indifférence 20..... 3		Andromède..... 1 16		
Le Maître de musique..... 9	Le matin 21..... 3		Atalante et Hippomene..... 1 16		
La Fille mal garée..... 9	L'Amant malheure 22..... 3		Les Amours villageoises..... 1 16		
Le Chinois..... 9	Les Plaisirs champ 23..... 3		Thémire..... 1 16		
Berthold à la Ville..... 9	La Bergère coquette 24..... 3		Les Vœux exaucés..... 1 16		
Le Mâcon d'Amour..... 9			L'Amour dévoilé..... 1 16		
Bayoco ou le joueur..... 9			Ephece..... 1 16		
Le Silex corrigé..... 9			Éturore..... 1 16		
Arrivée pastorale..... 6			Coroné B.T..... 3 12		
Le Guy de chêne p. s..... 12			Le retour d'Eglé..... 1 16		
Le Docteur Sangrado..... 12			Le soupçon mal fondé..... 3		
Le Diable à 4 p. s..... 12					
Les Amours de gonçose..... 16					
Les Pêcheurs..... 16					
parties séparées..... 6					
Toinette..... 16					
L'aveugle de Palmire..... 16					
Ariettes Detachées des Opéra Comiques	Recueils d'Airs avec Harpe	Musique Spirituëlle.	Methodes pour la Voix.	Journal d'Airs d'Opéra Com. avec Accompagnement	
De Toinon et bonette..... 1 16	Meyer 1 <sup>re</sup> ..... 6	La Perouse airs parod..... 7 4	David..... 7 4	1 <sup>re</sup> Volume 1764..... 12	
De l'aveugle de Palmire..... 1 16	Meyer 2 <sup>e</sup> ..... 7 4	Conserva me motet..... 2 8	Denis..... 7 4	2 <sup>e</sup> Volume 1765..... 12	
De Sorcier..... 2 8	Roussel 1 <sup>re</sup> ..... 7 4	Afferte Domino Id..... 2 8	Dupont..... 3 12	3 <sup>e</sup> Volume 1766..... 12	
De Tom Jones..... 2 8	Meyer methode..... 7 4	Quam bonus Id..... 2 8	Dumas..... 6	4 <sup>e</sup> Volume 1767..... 12	
Du Bachelier..... 1 16	Hoebrucker 1 <sup>re</sup> ..... 7 4	Coronate flores Id..... 2 8		5 <sup>e</sup> Volume 1768..... 12	
Du Marchal..... 1 16		Exultate Id..... 2 8		6 <sup>e</sup> Volume 1769..... 12	
Du Jardinier..... 1 16		Miserere mei..... 2 8		7 <sup>e</sup> Volume 1770..... 12	
De Sancho..... 1 16				8 <sup>e</sup> Volume 1771..... 12	
De Blaise..... 1 16				9 <sup>e</sup> Volume 1772..... 12	
De Nanette et Lucas..... 3 12					
De la Rose..... 1 16					
Du Cadi dupé..... 1 16					
Des Amis..... 1 16					
De Ninette et Lucas..... 2 8					
Du Maître de musique..... 3					
De la Serv. maîtresse..... 3					
Du Docteur Sangrado..... 1 16					
Des Précautions..... 1 16					
Du Dormeur éveillé..... 1 16					
Du Guy de Chêne..... 1 16					
Des Amours de gon..... 1 16					
Du Bayoco..... 1 16					
D'Isabelle et Gertrude..... 1 16					
D'Ecosme..... 1 16					
Des Pêcheurs..... 1 16					
Du Jard. de Sidon..... 2 8					
De l'Amant déguisé..... 2 8					
Parodies de Rose et Id..... 1 16					
Parodies des Chasseurs..... 1 16					
Parodies du Fermier..... 1 16					
Recueils d'Airs avec Accompagnement					
Clampantini..... 6					
Récitations de Polim..... 3 12					
Legat 1 <sup>re</sup> ..... 6					
Legat 2 <sup>e</sup> ..... 6					
Legat 3 <sup>e</sup> ..... 6					
Legat 4 <sup>e</sup> ..... 6					
Lefebvre Duo 1 <sup>re</sup> ..... 3 12					
Lefebvre Duo 2 <sup>e</sup> ..... 3 12					
Lefebvre Duo 3 <sup>e</sup> ..... 3 12					
Petits Airs..... 1 16					
Albanese 4 <sup>e</sup> ..... 9					
Albanese 8 <sup>e</sup> ..... 9					

M.º Les Libraires de Province et autres personnes qui font le commerce de Musique, peuvent s'adresser à M. De la Chevardiere, il envoie dans tout le Royaume et dans le Pays étranger soit aux Marchands, soit aux Particuliers. Sa Demeure est à Paris rue du Roule à la Croix d'Or.  
Il paroît aussi lui un Journal de musique composé d'une Feuille par semaine avec accompagnement. L'abonnement est de 12<sup>e</sup> par An et 18<sup>e</sup> pour la Province port franc.

# SINFONIA

All. non presto

[illegible]

*Violino Primo*

3



A musical score for Violino Primo, consisting of 14 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system, with the key signature of one flat (B-flat) and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *F* (forte), *P* (piano), and *cres* (crescendo). There are also some markings like *+* and *5* above notes. The score ends with a double bar line and a repeat sign.





4

*Andantino**Violino Primo*

This musical score for Violino Primo, marked *Andantino*, consists of 32 measures across 13 staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piece begins with a *dolce* marking. The first staff contains measures 1-4, followed by staves 2-4 for measures 5-8, staves 5-7 for measures 9-12, staves 8-10 for measures 13-16, staves 11-13 for measures 17-20, staves 14-16 for measures 21-24, staves 17-19 for measures 25-28, staves 20-22 for measures 29-32, and staves 23-25 for measures 33-36. The notation is characterized by frequent sixteenth-note passages, often beamed in groups of four. Dynamic markings include *dolce*, *cres*, *F* (forte), *P* (piano), and *PP* (pianissimo). First and second endings are indicated by '1' and '2' above the notes. Measure numbers 1, 2, and 3 are placed above the first, second, and third staves respectively. The score concludes with a *dolce* marking and a *cres* marking in the final measure.

*Violino Primo*

5



This page of a musical score for Violino Primo contains 14 staves of music. The notation includes various dynamics such as *F* (forte), *P* (piano), and *PP* (pianissimo), as well as articulation marks like accents and slurs. The tempo is indicated as *Tempo di Menuetto*. A *fin* marking appears on the fourth staff. The piece concludes with a *Pizzicato* instruction on the eleventh staff, followed by a *Colarco* section on the twelfth staff. The final staff features a double bar line and the instruction *al Segno*, marked with a double sharp symbol.

*Tempo di Menuetto*

*fin*

*Pizzicato*

*Colarco*

*al Segno*

CATALOGUE N.<sup>o</sup> II.

De Musique *INSTRUMENTALE*. Appartenant à *M. DE LA CHEVARDIERE* rue du Roule à la Croix d'Or

Sonates a Violoncelle	Duo p <sup>r</sup> Flûtes	Symphonies periodiq	Symphonies en Cœur	Quatuors	Concerto de Clavecin
# 1 <sup>er</sup> Raphaël . . . . .	# 1 <sup>er</sup> Toschi . . . . .	# 1 <sup>er</sup> Toschi oboe N° 1 . . . . .	# 1 <sup>er</sup> M. Maréchal d'opéra a . . . . .	# 1 <sup>er</sup> Filtz 1 <sup>er</sup> . . . . .	# 1 <sup>er</sup> Paganini 4 conc. . . . .
2 <sup>nd</sup> Paganini 3 <sup>e</sup> . . . . .	2 <sup>nd</sup> Richter . . . . .	2 <sup>nd</sup> Filtz oboe N° 2 . . . . .	2 <sup>nd</sup> Stamitz 7 <sup>e</sup> oboe . . . . .	2 <sup>nd</sup> Vachon . . . . .	2 <sup>nd</sup> Pelgrino 4 <sup>e</sup> . . . . .
3 <sup>rd</sup> Bachon 1 <sup>er</sup> . . . . .	3 <sup>rd</sup> Depardieu . . . . .	3 <sup>rd</sup> Holtzbaur oboe N° 3 . . . . .	3 <sup>rd</sup> Stamitz 8 <sup>e</sup> oboe . . . . .	3 <sup>rd</sup> Ferrari 2 <sup>e</sup> . . . . .	3 <sup>rd</sup> Stamitz N° 1 . . . . .
4 <sup>th</sup> Stamitz 6 <sup>e</sup> . . . . .	4 <sup>th</sup> De Lussac . . . . .	4 <sup>th</sup> Filtz oboe N° 4 . . . . .	4 <sup>th</sup> Cannabich 1 <sup>er</sup> oboe . . . . .	4 <sup>th</sup> Denooce 1 <sup>er</sup> . . . . .	4 <sup>th</sup> Stamitz N° 2 . . . . .
5 <sup>th</sup> Debuc . . . . .	5 <sup>th</sup> Mahaut 1 <sup>re</sup> . . . . .	5 <sup>th</sup> Cannabich oboe N° 5 . . . . .	5 <sup>th</sup> Cannabich 4 <sup>e</sup> oboe . . . . .	5 <sup>th</sup> Toschi 3 <sup>e</sup> . . . . .	5 <sup>th</sup> 3 Oboes de l'air . . . . .
6 <sup>th</sup> Fritz 3 <sup>e</sup> . . . . .	6 <sup>th</sup> Mahaut 2 <sup>e</sup> . . . . .	6 <sup>th</sup> Filtz oboe N° 6 . . . . .	6 <sup>th</sup> Toschi 1 <sup>er</sup> . . . . .	6 <sup>th</sup> Toschi 5 <sup>e</sup> . . . . .	6 <sup>th</sup> Bach 7 <sup>e</sup> . . . . .
7 <sup>th</sup> Rambach . . . . .	7 <sup>th</sup> Granier 1 <sup>er</sup> airs d'opéra . . . . .	7 <sup>th</sup> Holtzbaur N° 7 . . . . .	7 <sup>th</sup> Toschi 3 <sup>e</sup> . . . . .	7 <sup>th</sup> Stumpff 6 <sup>e</sup> . . . . .	7 <sup>th</sup> Fischer . . . . .
8 <sup>th</sup> Kapranoff pour Flûte . . . . .	8 <sup>th</sup> Granier 3 <sup>e</sup> . . . . .	8 <sup>th</sup> Filtz oboe N° 8 . . . . .	8 <sup>th</sup> Filtz 2 <sup>e</sup> . . . . .	8 <sup>th</sup> Hayden 1 <sup>er</sup> . . . . .	
9 <sup>th</sup> De Lussac p. Flûte . . . . .	9 <sup>th</sup> Granier 3 <sup>e</sup> . . . . .	9 <sup>th</sup> Abel oboe N° 9 . . . . .	9 <sup>th</sup> Fannalder 1 <sup>er</sup> . . . . .	9 <sup>th</sup> Hayden 3 <sup>e</sup> . . . . .	
10 <sup>th</sup> Pezzy p. Flûte . . . . .	10 <sup>th</sup> Granier 4 <sup>e</sup> . . . . .	10 <sup>th</sup> Filtz oboe N° 10 . . . . .	10 <sup>th</sup> Davenc ouvertures . . . . .	10 <sup>th</sup> Hayden 4 <sup>e</sup> . . . . .	
11 <sup>th</sup> L'Art de l'Archet . . . . .	11 <sup>th</sup> Granier 5 <sup>e</sup> . . . . .	11 <sup>th</sup> Berescciole N° 11 . . . . .	11 <sup>th</sup> Ariettes Ital. par Dav. . . . .	11 <sup>th</sup> Cannabich 2 <sup>e</sup> . . . . .	
12 <sup>th</sup> Airs pour Mandoline . . . . .	12 <sup>th</sup> Granier 6 <sup>e</sup> . . . . .	12 <sup>th</sup> Stamitz N° 12 . . . . .	12 <sup>th</sup> Gossec 4 <sup>e</sup> . . . . .	12 <sup>th</sup> Kuffner 3 <sup>e</sup> . . . . .	
13 <sup>th</sup> Gronepion œuvre 2 <sup>e</sup> . . . . .	13 <sup>th</sup> Granier 7 <sup>e</sup> . . . . .	13 <sup>th</sup> Berescciole N° 13 . . . . .	13 <sup>th</sup> Ferrari 3 <sup>e</sup> . . . . .	13 <sup>th</sup> Milosevic 3 <sup>e</sup> . . . . .	
14 <sup>th</sup> Lelli 3 <sup>e</sup> . . . . .	14 <sup>th</sup> Granier 8 <sup>e</sup> . . . . .	14 <sup>th</sup> Abel oboe N° 14 . . . . .	14 <sup>th</sup> Stumpff 9 <sup>e</sup> oboe . . . . .	14 <sup>th</sup> Le Bel 1 <sup>er</sup> airs d'op. . . . .	
15 <sup>th</sup> Cardon . . . . .	15 <sup>th</sup> Paganelli . . . . .	15 <sup>th</sup> Bach N° 15 . . . . .	15 <sup>th</sup> Beck 4 <sup>e</sup> oboe . . . . .	15 <sup>th</sup> Le Bel 2 <sup>e</sup> . . . . .	
16 <sup>th</sup> Cardon petits airs . . . . .	16 <sup>th</sup> Ladarhi . . . . .	16 <sup>th</sup> De Chambray N° 16 . . . . .	16 <sup>th</sup> Rasser 5 <sup>e</sup> . . . . .	16 <sup>th</sup> Le Bel 3 <sup>e</sup> . . . . .	
17 <sup>th</sup> Johannes valse . . . . .	17 <sup>th</sup> Davenc 1 <sup>er</sup> . . . . .	17 <sup>th</sup> Beck N° 17 . . . . .	17 <sup>th</sup> Lernans 1 <sup>er</sup> . . . . .	17 <sup>th</sup> Le Bel 4 <sup>e</sup> . . . . .	
18 <sup>th</sup> Fannalder 5 <sup>e</sup> . . . . .	18 <sup>th</sup> Davenc 2 <sup>e</sup> . . . . .	18 <sup>th</sup> De Chambray N° 18 . . . . .	18 <sup>th</sup> Zappa oboe . . . . .	18 <sup>th</sup> Gawman 3 <sup>e</sup> . . . . .	
19 <sup>th</sup> Sensitiv 1 <sup>er</sup> . . . . .	19 <sup>th</sup> Davenc airs ital . . . . .	19 <sup>th</sup> Ariettes ital. N° 19 . . . . .	19 <sup>th</sup> Schöner quintette . . . . .	19 <sup>th</sup> Bullanto 2 <sup>e</sup> . . . . .	
20 <sup>th</sup> Sensitiv 2 <sup>e</sup> . . . . .	20 <sup>th</sup> Davenc 2 <sup>e</sup> . . . . .	20 <sup>th</sup> Ariettes N° 20 . . . . .	20 <sup>th</sup> Hayden 13 <sup>e</sup> oboe . . . . .	20 <sup>th</sup> Richter 4 <sup>e</sup> . . . . .	
21 <sup>st</sup> Sensitiv 3 <sup>e</sup> . . . . .	21 <sup>st</sup> Blaret 1 <sup>er</sup> . . . . .	21 <sup>st</sup> Ariettes N° 21 . . . . .	21 <sup>st</sup> Stamitz laque g <sup>e</sup> oboe . . . . .	21 <sup>st</sup> Le Bel 5 <sup>e</sup> . . . . .	
22 <sup>nd</sup> Sensitiv 4 <sup>e</sup> . . . . .	22 <sup>nd</sup> Blaret 2 <sup>e</sup> . . . . .	22 <sup>nd</sup> Ariettes N° 22 . . . . .			
23 <sup>rd</sup> Sensitiv 5 <sup>e</sup> . . . . .	23 <sup>rd</sup> Blaret 3 <sup>e</sup> . . . . .	23 <sup>rd</sup> Monégani N° 23 . . . . .			
24 <sup>th</sup> Depardieu 5 <sup>e</sup> . . . . .	24 <sup>th</sup> Fischer Duo . . . . .	24 <sup>th</sup> Philidor N° 24 . . . . .			
25 <sup>th</sup> Depardieu 7 <sup>e</sup> . . . . .		25 <sup>th</sup> Cannabich N° 25 . . . . .			
26 <sup>th</sup> Depardieu 8 <sup>e</sup> . . . . .		26 <sup>th</sup> Toschi N° 26 . . . . .			
27 <sup>th</sup> Depardieu 9 <sup>e</sup> . . . . .		27 <sup>th</sup> Philidor N° 27 . . . . .			
28 <sup>th</sup> Bocherini . . . . .		28 <sup>th</sup> Cannabich N° 28 . . . . .			
29 <sup>th</sup> Ferrari mandoline . . . . .		29 <sup>th</sup> Stumpff N° 29 . . . . .			
30 <sup>th</sup> Cardon 2 <sup>e</sup> jolis airs . . . . .		30 <sup>th</sup> Holtzbaur N° 30 . . . . .			
31 <sup>st</sup> Kammel 1 <sup>er</sup> . . . . .		31 <sup>st</sup> Stumpff N° 31 . . . . .			
		32 <sup>nd</sup> Toschi N° 32 . . . . .			
		33 <sup>rd</sup> Cannabich N° 33 . . . . .			
		34 <sup>th</sup> Rasser N° 34 . . . . .			
		35 <sup>th</sup> Cannabich N° 35 . . . . .			
		36 <sup>th</sup> Filtz N° 36 . . . . .			
		37 <sup>th</sup> Paganini N° 37 . . . . .			
		38 <sup>th</sup> Gossec N° 38 . . . . .			
		39 <sup>th</sup> Toschi N° 39 . . . . .			
		40 <sup>th</sup> Filtz N° 40 . . . . .			
		41 <sup>st</sup> Galuppi N° 41 . . . . .			
		42 <sup>nd</sup> Filtz N° 42 . . . . .			
		43 <sup>rd</sup> Lustroni N° 43 . . . . .			
		44 <sup>th</sup> Filtz N° 44 . . . . .			
		45 <sup>th</sup> Guidoni N° 45 . . . . .			
		46 <sup>th</sup> Kohout N° 46 . . . . .			
		47 <sup>th</sup> Galuppi N° 47 . . . . .			
		48 <sup>th</sup> Gossec N° 48 . . . . .			
		49 <sup>th</sup> Richter N° 49 . . . . .			
		50 <sup>th</sup> Solari N° 50 . . . . .			
		51 <sup>st</sup> Galuppi N° 51 . . . . .			
		52 <sup>nd</sup> Enderle N° 52 . . . . .			
		53 <sup>rd</sup> Galuppi N° 53 . . . . .			
		54 <sup>th</sup> Enderle N° 54 . . . . .			
		55 <sup>th</sup> S. Martini N° 55 . . . . .			
		56 <sup>th</sup> Holtzbaur N° 56 . . . . .			
		57 <sup>th</sup> Tomely N° 57 . . . . .			
		58 <sup>th</sup> Toschi N° 58 . . . . .			
		59 <sup>th</sup> Fannalder N° 59 . . . . .			
		60 <sup>th</sup> Bambini N° 60 . . . . .			
		61 <sup>st</sup> Richter N° 61 . . . . .			
		62 <sup>nd</sup> Toschi N° 62 . . . . .			
		63 <sup>rd</sup> Cannabich N° 63 . . . . .			
		64 <sup>th</sup> Toschi N° 64 . . . . .			
		65 <sup>th</sup> Gossec N° 65 . . . . .			
		66 <sup>th</sup> Cannabich N° 66 . . . . .			
		67 <sup>th</sup> Hayden N° 67 . . . . .			
		68 <sup>th</sup> Bach N° 68 concert . . . . .			
	</				

*M. les Libraires de Province et autres personnes qui font le commerce de Musique peuvent s'adresser à M. De la Harpe, il envoie dans tout le Royaume et dans le Pays étrangers soit aux Marchands, soit aux Particuliers. Sa Demeure est à Paris, rue du Roule à la Croix d'or.*



Orkester

# SIMPHONIE

## CONCERTANTE

[Ees-Dur]

A plusieurs Instruments

COMPOSÉE

PAR

CHARLES STAMITZ

*Compositeur de M<sup>g</sup>. le Duc de Noailles;*

*Et executé au Concert Spirituel*

Prix 4<sup>re</sup> 4<sup>fr</sup>



A PARIS

*Chés M. De la Chevardiniere rue du Roule à la Croix d'Or.*

A Lion

*Aux Adresses de musique.*

A . P . D . R .

*Violino 2do.*

*All.<sup>o</sup> non Presto* Violino Secondo

## SINFONIA

Violino Secondo

*dolce*

*cres*

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Violino Secondo

3

This page of a musical score for Violino Secondo contains 14 staves of music. The notation is in treble clef with a key signature of two flats (B-flat and E-flat). The music is characterized by rapid sixteenth-note passages, often beamed in groups of four or eight. Dynamic markings are placed throughout the score: *p* (piano) appears on the first, second, third, fourth, fifth, sixth, eighth, ninth, and tenth staves; *f* (forte) appears on the second, third, fourth, fifth, sixth, seventh, eighth, ninth, and tenth staves; *cres* (crescendo) appears on the fourth and tenth staves. The score concludes with a double bar line on the fourteenth staff.



## Andantino

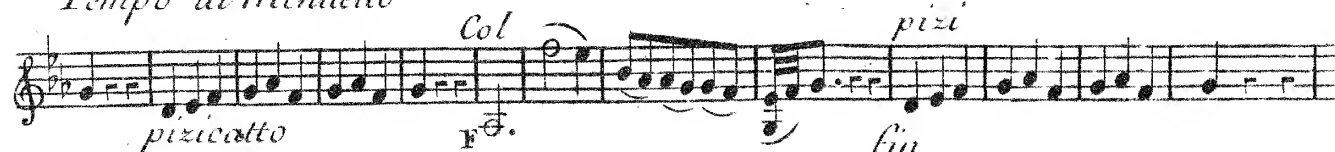
## Violino Secondo

Violino Secondo musical score for Andantino, measures 1-24. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The tempo is marked Andantino. The score includes various dynamics and articulations:

- Measures 1-4: *cres* (crescendo), *F* (forte).
- Measures 5-8: *dolce* (dolce).
- Measures 9-12: *F* (forte), *P* (piano), *cres* (crescendo).
- Measures 13-16: *P* (piano), *F* (forte), *P* (piano), *P* (piano), *F* (forte).
- Measures 17-20: *P* (piano), *Pizzicato* (pizzicato), *P* (piano).
- Measures 21-24: *Colarco* (colarco), *P* (piano), *cres* (crescendo), *F* (forte).

# Violino Secondo

5



Orkender

# SIMPHONIE

## CONCERTANTE

[Ess-Dur]

A plusieurs Instruments

COMPOSÉE

PAR

CHARLES STAMITZ

*Compositeur de M<sup>g</sup>. le Duc de Noailles;*

*Et exécuté au Concert Spirituel*

Prix 4<sup>fr</sup>. 4<sup>fr</sup>.

A PARIS



*Chés M. De la Chevardiniere rue du Roule à la Croix d'Or.*

A LION

*Aux Adresses de musique.*

A . P . D . R .

*Viola.*

*All.<sup>o</sup> non Presto* *Alto*

SINF A

Musical score for Alto part, measures 1-13. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked *All.<sup>o</sup> non Presto* and the part is for Alto. The score includes various musical notations such as notes, rests, and dynamic markings (F, P, P<sup>cres</sup>, FP). Measure numbers 1, 2, 3, 5, 6, 9, 12, and 13 are indicated above the staff. The score concludes with a double bar line.



Andantino

Alto

3

*dolce*

*FP FP F*

*P F P cres F P FP PP*

*5 2 3*

*P cres F pizi arco*

*1 5 6*

*P P F P*

*3 2*

*P F pizi*

*5*

*arco*

*3*

*P F P dol*

*cres F P F P PP*

*8*

*Tempo di M<sup>to</sup>*

*pizi arco pizi*

*arco fin*

*24 4*

*P*

*8*

*FF pizi arco*

*pizi arco*

*3 2 22*

*P*

Orkester

1.

# SIMPHONIE

## CONCERTANTE

[Ecc-Dur]

A plusieurs Instruments

### COMPOSÉE

PAR

## CHARLES STAMITZ

*Compositeur de M<sup>gr</sup>. le Duc de Noailles;*

*Et executé au Concert Spirituel*

Prix 4<sup>fr</sup>. 4<sup>d</sup>.

A PARIS



*Chez M. De la Chevardiniere rue du Roule à la Croix d'Or.*

A Lion

*Aux Adresses de musique.*

A . P . D . R .

*Violoncelle Obligato.*

SINE  $\frac{A}{8}$

[illegible]

Violoncello Obligato

3

Violoncello Obligato musical score, measures 1-10. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It features a complex, fast-moving melodic line with many slurs and ties. Dynamic markings include *F* (forte) and *P* (piano). There are also some articulation marks like '+' and '2'.

Violoncello Obligato musical score, measures 11-15. The melodic line continues with similar complexity. A dynamic marking of *F* (forte) is present.

Andantino

Violoncello Obligato musical score, measures 16-20. The tempo changes to *Andantino*. The melodic line becomes more spacious. Dynamic markings include *dolce*, *cres* (crescendo), *FP* (fortissimo piano), *pizz* (pizzicato), and *arco* (arco).

Violoncello Obligato musical score, measures 21-25. The melodic line continues with various articulations and dynamics like *pizz*, *arco*, *cres*, *P*, *FP*, and *PP*.

Violoncello Obligato musical score, measures 26-30. The melodic line continues with various articulations and dynamics like *P*, *FP*, *PP*, and *arco*.

Violoncello Obligato musical score, measures 31-35. The melodic line continues with various articulations and dynamics like *P*, *F*, *P*, *F*, *F*, and *P*.

Violoncello Obligato musical score, measures 36-40. The melodic line continues with various articulations and dynamics like *P*, *F*, *P*, *F*, *F*, and *P*.

Violoncello Obligato musical score, measures 41-45. The melodic line continues with various articulations and dynamics like *P*, *F*, *P*, *F*, *F*, and *P*.

Violoncello Obligato musical score, measures 46-50. The melodic line continues with various articulations and dynamics like *P*, *F*, *P*, *F*, *F*, and *P*.

Violoncello Obligato musical score, measures 51-55. The melodic line continues with various articulations and dynamics like *P*, *cres*, *F*, *F*, *F*, and *F*.

Violoncello Obligato musical score, measures 56-60. The melodic line continues with various articulations and dynamics like *cres*, *P*, *P*, and *P*.



## Violoncello Obligato

Tempo di Menuetto

The musical score is written for a Violoncello (Cello) and is titled "Violoncello Obligato". The tempo is marked "Tempo di Menuetto". The key signature is one flat (B-flat), and the time signature is 3/4. The score consists of 11 staves of music. The first staff begins with a treble clef and a key signature of one flat. The music is written in a single system. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff has a "4" above the first measure and an "F" above the second measure. The second staff has a "4" above the first measure and a "solo" marking below the second measure. The third staff has a "2" above the first measure and a "2" above the second measure. The fourth staff has a "2" above the first measure and a "7" above the second measure. The fifth staff has a "4" above the first measure and an "8" above the second measure. The sixth staff has a "3" above the first measure and a "4" above the second measure. The seventh staff has a "4" above the first measure and a "4" above the second measure. The eighth staff has a "4" above the first measure and a "4" above the second measure. The ninth staff has a "4" above the first measure and a "4" above the second measure. The tenth staff has a "4" above the first measure and a "4" above the second measure. The eleventh staff has a "4" above the first measure and a "4" above the second measure. The score also includes dynamic markings such as "p" (piano) and "f" (forte). The score is written in a single system.

Orchestra

/

# SIMPHONIE

CONCERTANTE

[Ecc-Dur]

A plusieurs Instruments

COMPOSÉE

PAR

CHARLES STAMITZ

*Compositeur de M<sup>gr</sup>. le Duc de Noailles;*

*Et exécuté au Concert Spirituel*

Prix 4<sup>fr</sup>. 4<sup>fr</sup>.

A PARIS



*Chés M. De la Chevardiere rue du Roule à la Croix d'Or.*

A Lion

*Aux Adresses de musique.*

A . P . D . R .

*Basso.*

*3. 10. 10.*

*All<sup>o</sup> non Presto**Basso*

SINF. A.

This musical score is for the Bassoon (Basso) part of a symphony, measures 1 through 12. The tempo is marked *All<sup>o</sup> non Presto*. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is written on a single staff with a bass clef. It begins with a series of eighth and sixteenth notes, followed by a *Segue* section. The piece features various dynamics including *P* (piano), *F* (forte), and *mez F* (mezzo-forte). There are several slurs and fingerings indicated throughout the piece. The score ends with a final measure marked with a double bar line.

Measures 1-12 are shown. Dynamics include *P*, *F*, and *mez F*. The piece includes a *Segue* section. The score is written in bass clef with a key signature of two flats and common time.

# Basso

3

*Andantino dolce*

*cres* *F* *P*

*pizi* *arco* *pizi* *arco*

*cres* *F* *P* *P* *PP* *F*

*P* *2* *3*

*arco* *P* *5* *pizi* *P* *F* *6*

*F* *P* *3* *4* *2* *P*

*F* *p* *5*

*3* *1* *dol* *F*

*F* *cres* *P* *F* *P* *PP*

*8* *F* *4* *F*

*Tempo di M<sup>to</sup>*

*7* *fin.*

*24* *pizi* *P*

*4* *F* *4*

*3* *22* *PP*



Orkester

# SIMPHONIE

## CONCERTANTE

[Ecc. - Dur]

A plusieurs Instruments

COMPOSÉE

PAR

CHARLES STAMITZ

*Compositeur de M<sup>gr</sup>. le Duc de Noailles;*

*Et exécuté au Concert Spirituel*

Prix 4<sup>re</sup> 4<sup>re</sup>

A PARIS



*Chés M. De la Chevardiere rue du Roule à la Croix d'Or.*

A Lion

*Aux Adresses de musique.*

A . P . D . R .

*Clarinetto 2<sup>e</sup>.*

Clarinetto I.<sup>o</sup>

SINF A

*All<sup>o</sup> non Presto* mezzoF

*P*

*F F F P*

*3*

*bis*

*13*

*23 solo*

*F*

*13*

*1*

*mezzoF*

*P*

*F P F P F F F P F F F*

*P cresc F P FPF P F*

*8*

*32*

*p cresc F P*

*9 solo*

*14*

*P*

*F*

*7 Fp Fp*

*1*

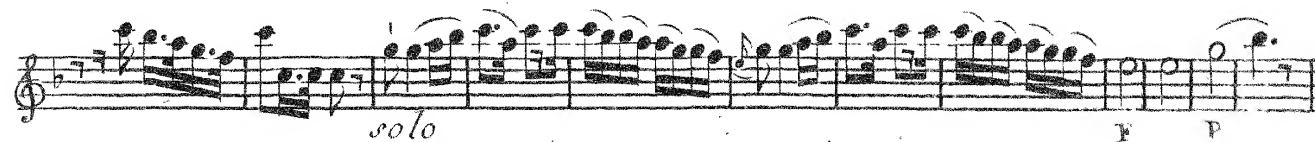
*Andantino*

*solo*

*4*

# Clarinetto I.<sup>o</sup>

3



# SIMPHONIE

## CONCERTANTE

[Violon-Celli]

A plusieurs Instruments

COMPOSÉE

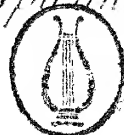
PAR

CHARLES STAMITZ

*Compositeur de M<sup>g</sup> le Duc de Noailles;*

*Et exécuté au Concert Spirituel*

Prix 4<sup>re</sup> 4<sup>s</sup>



A. PARIS

*Chés M. De la Chevardenne rue du Roule à la Croix d'Or.*

A Lion

*Aux Adresses de musique.*

A . P . D . R .

*Clarinetto 2<sup>de</sup>.*



SINF A

*All' non Presto*

SINF A

*All<sup>o</sup> non Presto*

The first system of the musical score for 'SINF A' consists of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'All<sup>o</sup> non Presto'. The music features a series of eighth and sixteenth notes, with a first ending bracketed and marked with a '1'. The bottom staff continues the melody with similar rhythmic patterns, including a triplet of eighth notes. Dynamics include 'P' (piano) and 'F' (forte).

The second system of the musical score continues the melody. It features a first ending bracketed and marked with a '4'. The music includes a triplet of eighth notes and a series of eighth notes. Dynamics include 'F' (forte) and 'P' (piano).

The third system of the musical score continues the melody. It features a first ending bracketed and marked with a '13'. The music includes a triplet of eighth notes and a series of eighth notes. Dynamics include 'F' (forte) and 'P' (piano).

The fourth system of the musical score continues the melody. It features a first ending bracketed and marked with a '13'. The music includes a triplet of eighth notes and a series of eighth notes. Dynamics include 'F' (forte) and 'P' (piano).

The fifth system of the musical score continues the melody. It features a first ending bracketed and marked with a '1'. The music includes a triplet of eighth notes and a series of eighth notes. Dynamics include 'P' (piano) and 'F' (forte).

The sixth system of the musical score continues the melody. It features a first ending bracketed and marked with a '1'. The music includes a triplet of eighth notes and a series of eighth notes. Dynamics include 'P' (piano) and 'F' (forte).

The seventh system of the musical score continues the melody. It features a first ending bracketed and marked with a '1'. The music includes a triplet of eighth notes and a series of eighth notes. Dynamics include 'P' (piano) and 'F' (forte).

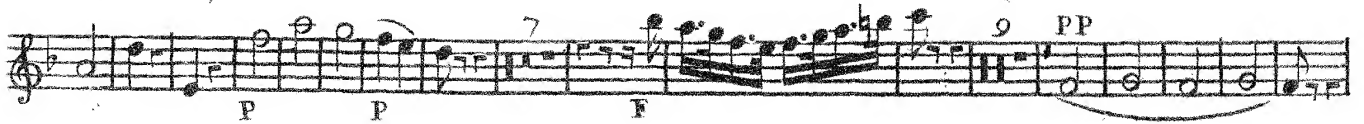
The eighth system of the musical score continues the melody. It features a first ending bracketed and marked with a '1'. The music includes a triplet of eighth notes and a series of eighth notes. Dynamics include 'P' (piano) and 'F' (forte).

The ninth system of the musical score continues the melody. It features a first ending bracketed and marked with a '1'. The music includes a triplet of eighth notes and a series of eighth notes. Dynamics include 'P' (piano) and 'F' (forte).

The tenth system of the musical score continues the melody. It features a first ending bracketed and marked with a '1'. The music includes a triplet of eighth notes and a series of eighth notes. Dynamics include 'P' (piano) and 'F' (forte).

Clarinetta II.<sup>o</sup>

3



Orkester  
Dur

# SIMPHONIE

## CONCERTANTE

[Eso-Dur]

A plusieurs Instruments

COMPOSÉE

PAR

CHARLES STAMITZ

*Compositeur de M<sup>gr</sup> le Duc de Noailles;*

*Et exécuté au Concert Spirituel*

Prix 4<sup>fr</sup> 4<sup>f</sup>



A PARIS

*Chés M. De la Chevârdière rue du Roule à la Croix d'Or*

A Lion

*Aux Adresses de musique*

A . P . D . R .

*Corno 1<sup>o</sup>*

SINF. <sup>Λ</sup>

Mi  $\flat$

Corno I.<sup>o</sup>

All.<sup>o</sup> non Presto

The musical score for Corno I. in Mi flat is written on ten staves. The key signature is one flat (Mi  $\flat$ ). The tempo is marked "All.<sup>o</sup> non Presto". The score includes various musical notations such as notes, rests, and dynamic markings (F, P, PP, cresc., solo, fin). The tempo changes to "Andantino" and then "Tempo di M<sup>to</sup>". The score is divided into measures, with some measures numbered (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The score ends with a double bar line and a repeat sign.

*All.<sup>o</sup> non Presto*      *Corno II.<sup>o</sup>*

$$\frac{\sin \frac{A}{2}}{M_i}$$

SINF.<sup>A</sup>  
Mi b

